

The Classical Outlook

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FIRE SYMBOLISM IN THE *AENEID*

By JOHN E. REXINE
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T. S. ELIOT, in his now famous essay, "What Is a Classic?" (*On Poetry and Poets* [London, 1957], pp. 53-71), sets up six conditions which he feels that a work of literature must meet if it is to receive his particular label of "classic." His definition of this term hinges primarily on the word "maturity": maturity of civilization, maturity of language and literature, maturity of mind, maturity of manners, comprehensiveness, and universality. In the essay, after a careful examination of other works of literature and of other authors, he arrives at the foregone conclusion that, in strict accordance with his particular definition, only Vergil's *Aeneid* fits his specific requirements for a classic.

I do not here intend to discuss Eliot's essay and its demerits or merits. What I am interested in looking at briefly is one or two of the requirements that, for Eliot, justify Vergil's right to be called a classic poet. There is no need to point out that poetry, according to generally accepted standards, must contain at least two elements, if it contains nothing else, namely rhythm and imagery. We all know, as Eliot carefully points out, that Vergil developed the Latin dactylic hexameter to a point of perfection never achieved before his time and never reached or equaled after him.

I should like to re-examine briefly in the *Aeneid* Vergil's use of imagery, specifically his use of fire symbolism and its contribution to the over-all effectiveness of his poem. Symbolism, naturally, refers to an object that is used to represent something else. Symbolism, as I understand the term, is a general word, whereas imagery refers to specific items; many images could contribute to the over-all symbolism of a given poem.

The most striking symbol in the *Aeneid* is fire. A tentative examination of words meaning "fire" and of related words reveals some three or four hundred occurrences (the number varies with the person counting) in the course of the *Aeneid*, so that it is by far the most common symbol in the whole poem. An analysis of

VOX EDITORIS

VOLUME XXXIX of THE CLASSICAL OUTLOOK will appear in nine issues, from September through May, instead of the usual eight beginning with October. We hope our readers will welcome this addition to the number of articles, poems, and book notes we can publish in the year ahead.

—K. G.

some of the most striking of these occurrences has convinced me that there is one use of this fire symbol which has meaning for the whole poem and which provides an admirable unity of imagery to go with the unity of structure that characterizes the *Aeneid*. This fire imagery exhibits fully what Eliot describes as maturity of mind and maturity of language and literature. Vergil has "a critical sense of the past, a confidence in the present, and no conscious doubt of the future" (*ibid.*, p. 57). This kind of critical sense is demonstrated by Vergil's use of fire.

Fire in the *Aeneid* is used in both a destructive as well as a constructive sense, both literally and symbolically. The literal uses are not difficult to ascertain and are not my concern here. The symbolic uses, however, are relevant.

In the *Aeneid*, fire forms the connecting link from Troy to Rome, from the destructive conflagration of Troy to the eternal flame of the Vestal Virgins. In its positive aspect this fire is the symbol of the eternity of Rome; it is a creative fire which has no fixed limitations ("His ego nec metas rerum, nec tempora pono: / imperium sine fine dedi"—1.278-279), a fire which is institutionalized through the Vestal Virgins and which symbolizes the greatness, endurance, and creativity of Rome ("Tu regere imperio populos, Romane, memento / (hae tibi erunt artes), pacisque imponere morem, / parcere subiectis et debellare superbos"—6.851-853). This fire symbolism is intimately tied up with Rome's greater *fatum*. From the destructive fire of Troy emerges the construc-

tive fire of Rome, and this fire is carried along by Aeneas through Ascanius and through Lavinia.

Vergil's use of fire as the dominant symbol of the *Aeneid* is natural and would have been most useful and even obvious to the Romans. We know of the Emperor Augustus' interest in revitalizing Roman religious institutions, among them those presided over by the Vestal Virgins. We also know that the worship of fire, of Vesta (always represented by her own hearth-fire and never by an image) was among the most ancient Roman practices. It began as a domestic affair, but its natural extension as a community affair was easy. To preserve the fire which was valuable to the whole community became the concern of the chief of state. His fire had to be kept going for everyone's sake. Fire affected everyone's life. Fire provided a kind of common as well as communal bond.

Consequently, it was no illogical step that the fire of Vesta in Rome came to be the concern of priestesses specially appointed for that purpose. They were the natural successors of the king's daughters, and their residence, the so-called Regia, took the place of the ancient royal palace. Thus a continuity of worship and community concern was established. So long as the fire was preserved, life was preserved.

It is interesting and relevant to note that there was a theory that the Palladium, the sacred image of Athena at Troy, which was stolen by the Greeks before they took Troy, somehow was among the sacred objects not available for public inspection in the small round building in the Roman forum which was the purported abode of the goddess Vesta. The more sophisticated Romans saw the connection and believed themselves descendants of the Trojans and claimed Aeneas or an offspring of his as the real founder of Rome.

"The fire of Vesta was the hearth of the City and Empire," says H. J. Rose in his *Ancient Roman Religion* (London, 1948, p. 107), and it is my contention that Vergil used this fire in both its constructive and its destructive sense to make the figure of Aeneas and his mission much more meaningful and vivid to his readers and listeners through its integrating

symbolism, which is, in a real sense, as national as it is religious.

The creative fire arising from the destructive fire of Troy is fully paralleled in the Roman tradition that made Roman emigrants take with them living coals from the fire-altar to build an eternal flame in their new country. This fire was naturally taken as representative of the one still burning in the mother country. The flame of Rome becomes the flame of Troy bursting forth with greater force and greater brightness. Troy lives eternally through Rome and the greater destiny of Rome.

In *Aeneid* 2.679-701, we are told that while Aeneas was still at Troy a favorable omen occurred. Creusa, Aeneas' first wife, had appealed to her husband not to die alone in battle with the Greeks but rather to save himself and make every effort to take along his father and his son. Then there suddenly appeared, over Iulus' head, a flame which could not be quenched with water. This was the creative fire, and Iulus was its bearer. The portent was ratified by a blast of thunder and a shooting star that drew a long trail of light across the shadows. The star disappeared, leaving behind a gleaming light. Here certainly is a positive use of the fire image, which literally points the way for Aeneas and his followers—"... stella facem ducens multa cum luce cucurrit. / Illam summa super labentem culmina tecti / cernimus Idaea claram se condere silva / signantemque vias" (2.694-697). The path of the star foreshadows the path of Aeneas as well as that of Ascanius. This is a forward-looking omen, indicating the direction which Aeneas' mission is to follow. The shooting star which disappears may be compared to Iulus and his *fatum*. Iulus is destined to be a "shooting star" in that he will carry the eternal fire of Troy (Rome), leaving behind him a trail of tribulation which will culminate in the greater glory of Rome.

Another symbolic omen is the famous one during the funeral games for Anchises (*Aeneid* 5.519-538). Participating in an archery contest were three young Trojan heroes and the old King Acestes, who was willing to try his hand with the younger men. The three youths had distinguished themselves by respectively hitting the mast to which the target, a live bird, had been tied, severing the knot that held the bird, and finally killing the bird itself. Not to be outdone, King Acestes shot an arrow high into the air. The shaft caught

fire, flamed into the clouds, and vanished into space. This flaming arrow seems to be obviously symbolic as well as portentous. From the old Acestes comes a flaring arrow with a mission, vanishing into the heavens. So from the ashes of the destruction of old Troy comes the glowing Aeneas, also with a mission. The three Trojan youths found that their shafts had hit a material target, whereas the burning shaft of Acestes had an eternal target. So was Troy materially in ashes, until *pious Aeneas* arose to carry the fiery seed of Troy to the promised land—Italy. The fire of Aeneas' mission was eternal, for, just as Acestes' shaft burned into eternity, so was Aeneas to keep the fire of the Trojans alive.

At *Aeneid* 7.71-80 we are startled by the information that when Latinus, the father of Lavinia, was, on a certain occasion, lighting the altar fire with holy torches (*castis taedis*), Lavinia's hair burst into flames. These flames presented both destructive and constructive aspects. Lavinia's people would be involved in the conflagration of war with the Trojans, but a marriage torch (*taeda*) would unite her with Aeneas, who would found a new city in Italy, named Lavinium after her. Ascanius, the son of Aeneas, would reign here for thirty years before transferring his kingdom to Alba Longa, where Trojan power would last for three hundred years, until the priestess Ilia bore Mars the famous twins, Romulus and Remus. It is interesting to note that Ascanius and Lavinia are joined in a common destiny through fire.

Fire in the *Aeneid* knows many uses. Emotions and passions are described in fiery terms. There is constant reference to the burning of Troy, and the many wars and battles are not without an aspect of conflagration. Thus Vergil uses burning, firing, etc., to make the picture of bloodshed more vivid, more real. Fire is used in relation to destruction, omens, passions, purgation, torture, strength, Vulcan, Vesta, funerals, speed, sacred pyres, and sacrifices, as a source of light and as the seed of life. A quotation from a recent study provides a good illustration. "In IV the image of fire centers chiefly around Dido, where it possesses a threefold significance. It represents, first, her love for Aeneas, then her subsequent hatred, real or imagined, and finally reaches, through the interplay of these two extended metaphors, its climax in the queen's burning pyre where the fire images both from II and IV converge into a

single scene which bears the accumulated impact of the dominant image" (Bernard Fenik, "Parallelism of Theme and Imagery in *Aeneid* II and IV," *American Journal of Philology* 80 [1959], p. 13). Like the fire of Troy, the fire of Dido is a baptism of fire, a test from which Aeneas successfully emerges, fully fortified for the continuation of his mission. Dido's fire is destructive of Dido and predictive of the further fire of Hannibal, but it is a fire which Aeneas and Rome overcome with a fire of their own that is indestructible.

The principal symbolic use of fire in the *Aeneid* may be described in Vergil's own words: "Igneus est ollis vigor et caelestis origo / semini: natus . . ." (6.730-731). Even here, where Anchises is explaining to Aeneas a doctrine strongly redolent of Pythagoreanism, we can draw a parallel with Aeneas himself. The soul, which is characterized by a core of fire, must be purified by fire until it becomes pure flame: "... donec longa dies perfecto temporis orbe / concretam exemit labem, purumque relinquit / aetherium sensum atque aurai simplicis ignem" (6.745-747). Aeneas himself must go through a trial of fire with the fire of Troy before he can bring the pure fire of his mission to Rome and there preserve it pure for eternity.

Thus fire in the *Aeneid* appears in many forms, but the most overpowering image of fire is that which becomes creative through its conflict with destructive fire, a fire which rises from the ashes of Troy and is in effect carried by Aeneas against all odds to Italy, where it is made stronger in accordance with Roman destiny and history, where it becomes the symbol of the eternity of Rome, the *ignis inextinctus et aeternus*. The image of fire is thus beautifully integrated with the theme, the structure, and the main character of the poem and fully exhibits Eliot's "maturity of mind" and "maturity of language and literature."

(On Eliot the reader is also referred to his essay, "Virgil and the Christian World," *op. cit.*, pp. 121-131. On imagery, see B. Knox, "The Serpent and the Flame: The Imagery of the Second Book of the *Aeneid*," *American Journal of Philology* 71 [1950], 379-400.)

OFFICERS OF THE AMERICAN CLASSICAL LEAGUE, 1961-1962

Officers of the American Classical League for 1961-1962, elected by the Council at its annual June meeting,

THE CLASSICAL OUTLOOK

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BUSINESS MANAGER: HENRY C. MONTGOMERY, Miami University, Oxford, Ohio

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are as follows: President, John F. Latimer, of The George Washington University; Vice-Presidents, Anna P. MacVay, of Athens, Ohio, Lillian B. Lawler, of Iowa City, Iowa, Estella Kyne, of the Wenatchee (Wash.) High School, and Lucille E. O'Donnell, of the Peabody High School, Pittsburgh, Pa.; Secretary-Treasurer and Business Manager of THE CLASSICAL OUTLOOK, Henry C. Montgomery, of Miami University; Editor of THE CLASSICAL OUTLOOK, Konrad Gries, of Queens College, Flushing, N. Y.; Director of the Service Bureau for Classical Teachers, William M. Seaman, of Michigan State University; Honorary Presidents, W. L. Carr, of the University of Kentucky, B. L. Ullman, of the University of North Carolina, Walter R. Agard, of the University of Wisconsin, and Van L. Johnson, of Tufts University.

These officers are *ex officio* members of the Council. Chairmen of the standing committees of the League are also *ex officio* members of the Council. They are Pauline E. Burton, of Toledo, Ohio, Chairman of the Committee on Public Relations; Belle Gould, of the Henderson (Tex.) High School, Chairman of the Committee on the Junior Classical League; Robert G. Hoerber, of Westminster College, Fulton, Mo., Chairman of the Committee on ACL Scholarships; and Austin M. Lashbrook, of the University of Kansas, Chairman of the Committee on ACL-JCL Awards.

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bertus Magnus College (1964); C. Eileen Donoghue, of the Bloomfield (N. J.) Senior High School (1965); Edith M. Lynch, of the Medford (Mass.) High School (1966); and Franklin B. Krauss, of the Pennsylvania State University (1967).

In addition, any association "wholly or mainly devoted to the promotion of classical studies and enrolling from fifty to one thousand persons" is entitled to elect a representative to the Council. The names of persons currently serving in this capacity will be furnished upon request by the secretaries of the several organizations. Officers of associations entitled to representation on the Council are urged to communicate with the Secretary-Treasurer of the League.

The Executive Committee of the Council consists of the President, the Secretary-Treasurer, and four elected members: William M. Seaman, of Michigan State University (1962); Margaret M. Forbes, of the University of Minnesota (1962); Josephine P. Bree, of Albertus Magnus College (1963); and Sister Maria Thecla, S. C., of the Sacred Heart High School, Pittsburgh, Pa. (1963).

The Finance Committee of the Council consists of the President, the Secretary-Treasurer, and Goodwin B. Beach, of Trinity College, Hartford, Conn.



HAEC STUDIA

The fourteenth annual Latin Institute of the American Classical League took place as scheduled on June 22-24, 1961, at Miami University, Oxford, Ohio. It was, again as scheduled, a resounding success. This brief report is intended to bring nostalgic memories to those who attended, arouse regret in those who

didn't, and implant in all a firm resolve not to miss the next one.

League Institutes are always good, and to say that this one was better than its predecessors would merely lead to incredulity. What can be said is that this Institute, like all the others, had its unique features. For one, the weather: who ever heard of three days of pleasant sunshine, cooling breezes, and no humidity, in Oxford in the middle of June? For another, the panel of presidents, past and present: Professors Carr, Ullman, and Latimer in person, with messages from Professors Agard and Johnson, represented an unbroken succession of thirty years of service to the League and its ideals. (The statements of these elders of the tribe will appear in a future issue.) Distinctive also were the Medieval Song Fest presented by the Jesuit Scholastics of the Milford Novitiate, Peter Arnett's incredibly effective marionette performance of the *Medea*, and Rolfe Humphries' vigorous and stimulating address on his experiences as a translator.

Characteristic of this Institute was the clever way in which Lucille O'Donnell, the Program Chairman, while adhering to her chosen theme—*haec studia adolescentium alunt, senectutem oblectant, secundas res ornant*, etc.—had secured variety within unity. On Friday morning, Marjorie King's glowing account of her summer in Rome was followed by Edward Bahler's pithy evaluation of the oral method, by Professor Mary Tenney's absorbing analysis of a recent novel, *The Stars in Their Courses*, by Harry Brown, "a story of the American Southwest of 1879 based on the *Iliad*," and by a lively travelogue with lovely slides of Greece delivered with great gusto by Dr. Helen Loane. Friday afternoon, after reports from the officers and the Junior Classical League, Professor William Seaman led the assembled multitude in an energetic round of Latin songs, delightfully accompanied on the piano by Mrs. Marie Schmitt. Following the *coffea interruptio*, Miss Katherine Metzner ably read an eloquent discussion of educational values by Professor Louise Hock, who was unable to be present, and Sister Mary Matthew gave a scholarly analysis of Vergil's use of color imagery in the first half of the *Aeneid*. And on Saturday morning, Viola Koonce's appreciative description of the Western Maryland Latin Workshop formed a fitting prelude to the sober and helpful presentation by Professor Margaret

Forbes of the merits of the structural approach and the first-hand account of experiences with a language laboratory by Robert Dobroski.

Another characteristic was the leisurely pace. There was abundant time for discussion of the various papers. (That by Mrs. Forbes gave rise to an exceptionally prolonged and useful series of questions and comments.) There was abundant time to visit the Service Bureau, to inspect the unusually rich display of books and materials set up by publishers, to chat with old and new friends. Some people even found time for a few sets of tennis.

The good humor, finally, that prevailed throughout—a characteristic not just of this Institute but of all the League's gatherings—was evident in a riot of clever alliterations, puns, quips, *bons mots*, and general banter that not infrequently "brought the house down." Good fellowship is indeed the hall mark of the Latin Institute. It will be in evidence again in 1962, at the fifteenth Institute, to be held June 21-23, with Miami University again our host. Come one, come all—for no one will regret his presence.

—K. G.

AMERICAN CLASSICAL LEAGUE— REPORTS OF OFFICERS

REPORT OF THE PRESIDENT

Presidential activities during 1960-1961 may be presented under three heads.

Appointments

The president's first important duty was the appointment of chairmen for the standing committees. With one exception the previous chairmen consented to serve for another year. The memberships of these committees have been published in *THE CLASSICAL OUTLOOK*, and the League owes a great debt of gratitude for the work that has been done. Special mention should be made of the Committee on ACL-JCL Awards, under the chairmanship of Professor Austin M. Lashbrook, of the University of Kansas, who succeeded Professor Carolyn E. Bock in this all-important capacity.

JCL

It seemed very fitting for the new president to make his first official appearance at the national convention of the Junior Classical League in Albuquerque, N. M. He brought greetings from the American Classical League, met many of the twelve hundred students and sponsors at-

tending the convention, had conferences with Miss Belle Gould and her committee, and attended his first Roman banquet, draped in Roman toga. The banquet experience is one never to be forgotten, and possibly never to be repeated.

On March 25 he had the unique privilege of talking to a JCL state convention in his home town of Clinton, Miss. This was followed by a similar experience at the state convention in Columbus, Ohio. At the latter meeting, approximately two thousand students were present, the largest gathering the president had ever addressed, classical or otherwise.

As figures printed elsewhere in this issue show, the membership of the Junior Classical League has increased to nearly 85,000. Chapters have been established in several foreign countries and requests have been received for chapters in schools maintained by the Air Force in twelve countries abroad. This growth is one of the educational phenomena of our times, and much praise is due to the committee under which this has been accomplished.

A word of caution may not be amiss. In promoting the cause of the classics, particularly Latin, in the high schools of this country, we must not let activities presented to arouse interest become our main purpose. The knowledge of Latin and of Roman civilization still remains the key. Everything else should contribute to that end.

NDEA

In the spring of 1960, before the writer had any inkling of future developments, he met with President Van Johnson, representatives from the American Philological Association, and certain staff members of the Office of Education to discuss ways and means of revising the National Defense Education Act of 1958. In this connection he was appointed Official Representative of the American Classical League. During the course of the year several other such meetings took place, in co-operation with the APA. Two joint statements were issued by the two organizations. Both of them were published in *THE CLASSICAL OUTLOOK*, and special mailings were sent to members of the League and the Association. One version was published in *TORCH: U.S.*, in the *Classical World*, and in the *Classical Journal*. As a result, teachers, students, and friends of the classics all over the country have written to members of the Senate and House Committees on Education and/or to Senators and Rep-

resentatives from their own states. On June 7 testimony was read to the Subcommittee on Education of the House of Representatives; several days before, the same testimony had been presented in writing to the corresponding Senate committee.

At this writing, it is impossible to tell what the outcome of all these letters and activities will be. Whether the 1961 NDEA will be amended to include provisions for the classical languages in Titles III and VI is uncertain. What is not uncertain is that tremendous interest in the study and teaching of Latin and, to a lesser extent, of Greek has been aroused in many places and quarters where such interest, if present, was not before realized. With such renewed interest in the classics, which is also indicated by the increase in our membership as shown in the Secretary's report, we have strong reasons to be encouraged. Any organization that can demonstrate such vigor at a time when so much publicity and governmental assistance have been given to other academic disciplines is not in danger of becoming moribund.

Teachers of the classics have reason to be proud of but not complacent over these results. We need more teachers and better teachers. We have the students. We must see to it that their study of Latin continues to be one of the strongest parts of their secondary education.

Epilogue

The neophyte president can not close his first report without expressing deep appreciation to the League for its confidence in him and to the members of the Council and of the various committees for their co-operation and support. He would also express his thanks to Miss Lucille O'Donnell and the members of the Program Committee, to Professor Henry Montgomery, and to Mrs. Edna Cunningham and her staff in the Service Bureau for the excellent program and the superb arrangements of the Fourteenth Latin Institute.

—JOHN F. LATIMER
President

REPORT OF THE SECRETARY FOR THE YEAR 1960-1961

Comparative Membership Table

	1960	1961
ACL Annual	4574	5442
Life	32	32
Supporting	15	21
Patrons	1	2
Total	4622	5497
JCL	72280	84070

REPORT OF THE TREASURER FOR THE
YEAR MAY 1, 1960-MAY 1, 1961*Receipts*

Annual Dues	\$5324.45
Junior Classical League	36661.28
Patrons and Supp. Members	160.00
Material Sales	24108.31
Advertising	415.00
Combin. Subscriptions	6623.30
Interest, Savings Acct.	436.55

Total\$73728.89

Expenditures

Materials Purchased	\$8041.01
Junior Classical League	25892.18
Combin. Subscriptions	6623.30
Postage	2988.40
Printing	1775.76
Office Supplies	1400.25
Office Equipment	812.41
Salaries	13769.62
THE CLASSICAL OUTLOOK	4075.91
Miscellaneous	262.90
Counc., Direct., Conv.	1010.40
Scholarships ACL-JCL	2899.68

Total\$69551.82

Assets May 1, 1961

Checking Account	\$14325.97
Schol. Savings Account	8402.86
Savings Acct., Conn.	3626.07
U. S. Gov't. Bonds	18600.00
Petty Cash	14.07

Total\$44968.97

—HENRY C. MONTGOMERY
Secretary-Treasurer

REPORT OF THE DIRECTOR OF THE
SERVICE BUREAU

It is gratifying to be able to report that the annual financial report again shows a decided increase in the sale of materials—up from \$19,271 in 1960 to \$24,108 as of May 1, 1961.

In keeping with the conservative financial policy of the American Classical League, the Service Bureau exercises a certain degree of caution in the publishing of new material. Often we feel that we are taking a risk on some new item, being content if we get back the bare cost of mimeographing or printing. But repeatedly we have been surprised to learn that a new offering sells out rapidly and has to be reprinted. The 1961 calendar, for example, of which we had printed 1000 copies, was sold out in a few weeks. We therefore plan to order 1500 copies of the 1962 calendar, which has now gone to press. Many other items have also sold out and have had to be reprinted. We have been trying to introduce two new Christmas cards each year. Last year we produced our first genuinely Greek card and miscalculated the number needed, for most of our supply has now been

sold. This card will be printed in larger quantity, and a second Greek card has gone to press. Altogether last year we sold 19,589 cards. Our best sellers are being replenished and a new Latin card for 1961-1962 has already appeared. Because the supply of the catalogue of audio-visual aids has been exhausted, a new, revised edition will go to press this summer. We have six new mimeographs ready and a seventh has been revised. Among our book offerings we now are selling the best seller, *Winnie Ille Pu*, through arrangement with the publishers.

In the vast building program which is in progress on the Miami University campus, the headquarters of the Service Bureau has of necessity been moved about. The South Dining Hall, where we were housed last year, has been razed, and the headquarters is at present split, one function located in the library, the other in Irvin Hall. Through arrangements with the University, these two units are to be joined in adjacent rooms in Irvin Hall some time this summer or early fall. In keeping with his policy of providing the Bureau with the best of equipment, Professor Montgomery has planned for the purchase of new filing cabinets and other metal furniture to replace our antiquated cabinets and cardboard boxes, for one of our biggest problems is adequate storage.

The director conducts his business from a distance, making trips to the Oxford campus as occasion demands. This arrangement has worked very well, for we can carry on normal business by mail. But it could not operate so successfully if it were not for the four capable and devoted women who form our permanent staff and are our only paid personnel. We rely on Mrs. Edna Cunningham, who heads the office, for her intimate acquaintance with the smallest detail of the Bureau. Her familiarity with the materials and the operation of the office for many years, in addition to her knowledge of its history and the many people related to it, makes possible a great efficiency. She is ably assisted by three others: Mrs. Isabelle Skinner, who handles the filling of orders; Mrs. Minnie Edwards, who specializes on machines—the addressograph, the mimeograph, and the folder—and on the mailing of THE CLASSICAL OUTLOOK; and Mrs. Jeannette Lewis, who deals principally with keeping the records of the Junior Classical League. In addition to these full-time members of the staff, a number of students work

part-time in the office when loads become heavy, as many as ten extra helpers being needed at one time.

It should be noted that the past year has seen a great increase in the number of requests for information which come by mail from many sources and often consume an excessive amount of time for research and correspondence. The Service Bureau does not pretend to be an information center, yet we are glad to be of help in this way wherever possible. The number of requests for names of textbooks, location of citations, teaching trends, and other such information, indicates that there may be need for the establishment of some sort of information center.

The Service Bureau is being asked increasingly to use its facilities for the distribution of material for other classical organizations. We do not seek out such services, but are glad to assist to the limit of our physical resources. There is a question, however, of just how far we should go in expanding our services, as it is equally a question how far we should go toward becoming a publishing house for all manner of classical materials which are offered to us or requested of us.

We are pleased to announce that Professor Carr will continue as Associate Director. He has taken as his responsibility the operation of the Placement Service. In the past year he has had 107 applications and has sent out about 100 lists of available teachers to administrators. At the same time our former Director is available to us at all times for consultation and advice. In the past year he has seen through the press R. F. Schaeffer's *Latin-English Derivative Dictionary* and is now engaged on the preparation of a similar booklet for Greek derivatives.

We appreciate the splendid support of our clientele, to whom we pledge a continuing service *pro nostra causa*.

—W. M. SEAMAN
Director

REPORT OF THE EDITOR OF
THE CLASSICAL OUTLOOK

With the increasing popularity of Latin and Greek as school subjects there has been a corresponding increase in the interest displayed in matters of curriculum and methodology. This in turn has been reflected in the number of contributions received by the editor that deal with controversial subjects and are likely to evoke rejoinders. Similarly, the continued growth of the Junior Clas-

sical League has called for increased coverage of that organization's activities. It has been the editor's endeavor to maintain a just balance among these two developments and the customary types of papers that continue to come to him in abundance: practical, informational, and inspirational, without skimping on the space given to such regular features as editorial correspondence, book notes, and official business. As a result of this endeavor, the March, 1961, issue contains 16 pages instead of the usual 12, and the coming volume will contain an extra 12-page issue.

Statistically speaking, Volume XXXVIII of THE CLASSICAL OUTLOOK contains 100 pages, distributed over 8 issues, from October, 1960, to May, 1961. Of these, 12 pages were given over to advertisements. The contributors numbered 71, and represented 20 states, the District of Columbia, Ontario, and Denmark. Books reviewed numbered 41, as against 35 in the previous volume. The number of institutions reporting summer courses also increased again, from 42 to 47. Figures on the Verse-Writing Contest remained stable so far as high-school entries are concerned: there were 367 poems in English, from 45 schools in 20 states and the District of Columbia. To offset the practical disappearance of college entries, 6 high schools in 6 states submitted 16 Greek or Latin entries—another indication of growing interest, this time of interest in the more rigorous aspects of our subject.

As always, thanks are due the many whose collaboration is essential for the success of a periodical. This year I should like to pay special tribute to the head of the Oxford office, Mrs. Edna Cunningham: her wise counsels and never-flagging co-operation in the midst of the multitudinous duties involving the Service Bureau, the Junior Classical League, and the American Classical League itself have been a source of wonder and delight to the editor, whose tasks they have immeasurably lightened.

—KONRAD GRIES
Editor

JCL WINNERS

Professor Austin M. Lashbrook, Chairman of the ACL-JCL Awards Committee, has announced the results of the 1961 competition for the League's college awards to high-school seniors. Each award carries a stipend of \$100.00.

The recipients are the following: Donald J. Goergen, St. Mary's High School, Remsen, Iowa; Barbara H.

Pelletiere, Eastlake North High School, Willoughby, Ohio; Gary F. Vellek, John Dickinson High School, Wilmington, Del.; Carla B. Fisher, Lee H. Edwards High School, Asheville, N. C.; John Gahan III, Henry C. Conrad High School, Woodcrest, Wilmington, Del.; Susan Schinitzky, Sanford H. Calhoun High School, Merrick, N. Y.; Wayne W. Wray, Cave Spring High School, Boones Mill, Va.; Mabel D. Connor, Grand Junction (Colo.) High School; Barbara L. Sperry, Wheat Ridge (Colo.) High School; Jeanne E. Buckingham, York (Pa.) Catholic High School; Anita S. Hamstedt, East Hartford (Conn.) High School; James Bell, Kenmore (N.Y.) West Senior High School; Carol A. Reeves, Provine High School, Jackson, Miss.; Charlotte Caturej, Marian High School, Omaha, Neb.; and Rose A. Hart, Gilmer (Tex.) High School.

There were also three alternates: Mildred D. Bell, York (Pa.) Catholic High School; Mary A. Welch, Cuba (Ill.) High School; and Judy K. Nelligs, Austin (Minn.) High School.

PUBLICATIONS RECEIVED

We acknowledge with thanks complimentary copies of the following publications sent to us during the past year: the *Acta Diurna* of the British Orbilian Society; the *Bulletin* of the Classical Association of New England; the *Bulletin* of the New Jersey Classical Association; the *Bulletin* of the Pennsylvania State Association of Classical Teachers; *Carmina Juveniliun Poetarum*, from the Northfield School for Girls, East Northfield, Mass.; the *Centurion* of the Okmulgee (Okla.) High School; the *Forum Freepress* of the Hockaday School in Dallas, Tex.; the *Hartford Courant's* "Parade of Youth"; the *Latin Newsletter* of the Minnesota Classical Conference; the Eta Sigma Phi *Nuntius*; the *Quid Novi?* of the Southern Section of the Classical Association of the Pacific States; the *Spectrum* of the Foreign Language Departments of the Oregon Education Association and the University of Oregon; the *Tempora Latina* of the Hicksville (N.Y.) High School; and *TORCH*: U.S., national publication of the Junior Classical League.

NOTES AND NOTICES

A DEAN ON LATIN

School and Society, in its issue for January 28, 1961, pp. 31 and 34, carried an article on "Latin in the High

Schools" by Arthur E. Lean, Dean of the College of Education at Southern Illinois University. Professor Lean writes appreciatively of the values of Latin, ending his remarks with the exclamation, "*Vivat lingua Latina!*" (We owe this item to Professor A. M. Withers, of Concord College.)

CINCINNATI

To enable the University of Cincinnati to develop a department of classics "second to none," the late Mrs. Louise Taft Semple made available a trust valued at \$3 million. The terms of this trust provide that its net income be paid to the University, "such income to be used, under the direction of the trustees, solely for the purpose of promoting the study of the classics, such term to be interpreted in its broadest sense as the endeavor to make vital and constructive in the civilization of our country the spiritual, intellectual, and esthetic inheritance we have received from the Greek and Roman civilizations."

Mrs. Semple's husband, Dr. William T. Semple, who survives her, headed the University's Classics Department during the years 1921-1950, and is now professor emeritus.

Announcement of the trust—largest gift to the University in its 142 years—was made by Robert Taft, Jr., secretary to the Charles Phelps Taft Memorial Fund, and Dr. Walter C. Langsam, president of the University.

AN ENCOURAGING DECISION

The following press release, dated March 3, 1961, is another indication of the increasing public interest in the classics:

"As part of a recent expansion in the publication of reference works, the Thomas Y. Crowell Company, 432 Park Avenue South, New York 16, N. Y., has instituted an editorial department for books concerning Greek and Roman antiquity. The company intends to initiate and solicit manuscripts in ancient history, archaeology, literary criticism, history of ancient institutions, thought and religion, mythology, biographical profiles and translations."

N. D. E. A. FELLOWSHIPS

The United States Department of Health, Education, and Welfare has announced the allocation of 29 graduate fellowships in the classics under Title IV of the National Defense Education Act. The approved institutions and the number of fellows granted to each are as follows: Stanford University—2, Indiana University—2, Tufts University—2, the

University of Washington—3, the University of Southern California—5, the University of Texas—5, Fordham University—4, and the State University of Iowa, the University of Wisconsin, and the University of Minnesota—6 (in a co-operative program). In other areas of the humanities the number of fellowships granted is as follows: English—102, Comparative Literature—19, Modern European Languages and Literature—118, Linguistics and Communication—16, Speech and Dramatic Arts—14, Music—17, Philosophy—46, and Religion—10.

SOLILOQUIA DUO

BY GEORGE STOLZ

Annhurst College, South Woodstock, Conn.
(Editor's Note: For the author's explanation of these soliloquies, the reader is referred to *The Classical Outlook* for February, 1959, page 53.)

I. SOLILOQUIUM BIBLIOTHECALE
(Ad modum Francisci Gouini Galli, secundum carmen)

Marcelini Menendez y Pelayo Hispani)

1. Magno amore contempler Horatii carminum annosum librum. 2. Charta est infelix, typus quem fingit opacus, rugis et rigescens membrana quae vestit compactum. 3. Ubicumque quiescunt lumina volventis plagulas, illic video lascivire notas, veluti caballistica signa, lectorum quos nemo scit. 4. Dicta lego expressa pravo sermone latino. 5. Innumeros locos signat linea, indicans addenda, expurganda, emendanda. 6. Mendis et paupere charta infelix liber proterret. 7. Tamen eum in meis pluteis magno amore contempler.

II. SOLILOQUIUM COMPUTALE
(Secundum A. Avellanum)

1. Subtractionem facio. 2. Addere, subtrahere, multiplicare, et dividere est putatio, vel computatio. 3. Scribo versiculum primum: ducenties et ter centena nongenta quadraginta sex milia septingenta quinquaginta et octo. 4. Subscribo versiculum secundum (summam minorem subtrahendam): centies et ter centena septingenta quinquaginta duo milia quadraginta et sedecim. 5. Virgulam versiculis subicio. 6. Nunc

23,946,758

13,752,416

minorem numerum a maiore subducam, ut appareat reliquum. 7. Sic procedo: sex ex octo linquet duo. 8. Subscribo duo. 9. Unum e quinque linquet quattuor. 10. Quattuor e septem linquet tria. 11. Duo e sex linquet quattuor. 12. Quinque e quattuor subtrahi nequit, ideoque mutuo a membro proximo unum, quod addo. 13. Nunc quinque a quattuordecim linquet novem. 14. Septem ex octo

relinquet unum. 15. Tria e tribus linquet nullum. 16. Unum e duobus linquet unum. 17. Ecce tot sunt residua: centies centena centum et nonaginta quattuor milia tercenta quadraginta et duo (10,194,342).



CAPRICE CETACEAN

BY WILLIAM CHARLES KORFMACHER
Saint Louis University

"I have studied all aspects of whale life from the Antarctic to the Arctic, but I have never come across an old whale."—Zoology Professor W. H. Dawbin, whale expert of Sidney (Australia) University, in an A.P. dispatch, September 6, 1960.

Perhaps Poseidon's green and glossy pools

Hold some deep cavern, known cetacean-wise,

Where aging whales, forewarned, converge in schools,

There to abide secluded till each dies,

Becoming meanwhile, all, a chosen band,

A senate group of elders, wise and grave,

Majestic, patriarchal, till Death's hand

Strikes in that hidden, deep-set Ocean cave

And brings interment 'neath the Ocean's floor

So many fathoms down no trace is borne

Above, to mark the tomb, or idly pour

A plaint to add to Triton's mournful horn.

Or yet—who knows?—mayhap in Ocean lurks

Some dark marine retreat restorative,

An aqueous Heliopolis, whose works To whales the boon of life renewed will give,

That, as at Arab Desert's storied fane Recurrently the sacred bird of lore,

The Phoenix, came to die in flames again

And then triumphant from its ashes soar,

So likewise now those monarchs of the deep

Die also, from their remnants to arise,

Renewed in youth to swim once more and keep

The stately secret far from human eyes.



THE LADY AND THE WIT

BY ALBERT RAPP
University of Tennessee

PERSONALLY, I regard him as having been the possessor of a remarkable sense of wit."

This is Quintilian speaking (*Inst.* 6.3.3). He is speaking of Cicero, one century later. Quintilian continues: "But I do wish that Tiro, or whoever it was that published that collection of his jokes, and in three books, had cut down their number somewhat, and that he had shown more judgment in selecting them than energy in collecting them" (*ibid.*, 6.3.5).

In addition to this edition of the *Witty Sayings of Cicero* by Tiro, or whoever it was, we know of another collection that was made by a man of the name of Trebonius in 46 B.C. And in the anthology compiled and published by Julius Caesar and entitled *Apophthegmata* the jests of Cicero seem to have made up a considerable portion. And we hear, too, that Julius Caesar could spot a wisecrack of Cicero's from one by anyone else by the ring of it—much in the same manner that an English professor might savor a line of English verse and say: "No, that's not Shakespeare."

But the clearest evidence of Cicero's acknowledged place as Dean of Roman Wits (acknowledged in his day, that is) is this: just as almost all jokes were once attributed to Joe Miller and, more recently, risqué after-dinner stories to Chauncey Depew, it appears that the jokes of all the joke-smiths of Rome tended to be called Cicero's. This is a portion of a letter written by Cicero in 51 B.C. from Cilicia, in Asia Minor, to one Publius Volumnius at Rome (*Fam.* 7.32.1): "I enjoyed everything you wrote to me in your letter, with one exception: the evidence that, in my absence, you, my steward, have but carelessly guarded my salt mines. [The word is *salinae*, literally 'salt mines.'] For you write that since I left Rome all the witty sayings of everybody, even including Sestius, are being attributed to me. How come? Do you allow this? Do you not defend me? Do you not even put up a fight? Besides, I thought that I had marked my sayings with so distinctive a brand that they could easily be recognized." Now, the verdict of many a modern reader on many a jest of Cicero's is: "Send it back to the salt mines." But Cicero was very proud of being a wit, and very proud of the quality of his wit, and to be sure there would be no question as to which jests were his, he proceeded to give his friend an easy rule of thumb: "Unless the double meaning be sharp, unless the exaggeration be neat, unless the pun be choice, unless the surprise be funny, you must

swear that it is not mine." And he added: "Let us defend the possession of wit, if you please, with every sort of restraining action." That was in the last days of the Roman Republic.

But as late as 46 B.C., when Freedom of Speech was a distant memory, and the eyes of Big Brother were everywhere upon you, and Cicero had little to be proud of any more, he could still be proud of his reputation as a wit (*Fam.* 9.16): "... now that freedom is lost, I do not think I have the right to say a single word in opposition to the wishes of Caesar and his favorites. If, however, I wanted to escape the odium incurred by some of my clever wisecracks, I should have to renounce my reputation as a wit, and that I have no objection to doing, if I could."

"The odium incurred by . . . my clever wisecracks." Cicero was the kind of joker that Quintilian must have had in mind when he commented that we pay too dearly for laughter if we purchase it at the expense of dignity, and that there are some people who would lose a friend sooner than lose a joke (*Inst.* 6.3.28 and 35). And speaking of Cicero directly, Quintilian, though frankly an admirer, has this to say (*ibid.*, 6.3.3): "Cicero was regarded as being unduly addicted to jesting, both in and out of court." Plutarch adds (*Cic.* 5.4): "He carried it to excess, and irritated many people and got the reputation of being malicious."

Let's look at some examples.

One day the Roman Senate was debating Caesar's proposal of a land bonus for his soldiers. A very old and decrepit senator, Lucius Gellius, opposed it vehemently and said it would pass only over his dead body. "Okay, let's adjourn," said Cicero. "It's not a long postponement that Gellius asks."

Cicero's beloved daughter Tullia had as her husband Dolabella, a man of short stature and tall pretensions. Seeing little Dolabella one day all dressed up in military uniform and wearing a very large sword, Cicero turned to the bystanders and said: "Now *who* tied my son-in-law to that sword?" (*Macr., Sat.* 2.3.2).

Then there is the story of the stupid law student who was called by Cicero to be a witness in a court suit. He had apparently been coached by the opposition to deny everything. As often as Cicero questioned him, he kept saying: "I don't know a thing." Finally Cicero remarked: "Perhaps you think it is your knowledge of law you are being questioned on."

A politician by the name of Vatinius was dying. Cicero, meeting his freedman on the street, said: "Is all well?" Said the freedman: "All is well." Said Cicero: "You mean, he's dead?"

Pompey, Crassus, Caesar. None escaped Cicero's love of the sharply cutting clever quip. One day Crassus let slip the remark that none of his family in Rome had ever lived to be over sixty. Crassus latter denied the remark and said to Cicero: "Why should I have said such a thing?" Replied Cicero: "You knew it would make the Romans feel good. You were playing the demagogue."

I suppose the most notorious perpetration of untimely jesting took place after Caesar's fateful crossing of the Rubicon gave Cicero a red-hot decision to make: whether to acquiesce, as Caesar urged, or to flee to the Loyalists and join Pompey's camp. When he had finally made up his mind and arrived at the camp, as Plutarch says (*Cic.* 38.2), "He did not refrain from jests and witty remarks about his comrades-in-arms, and though he himself went about the camp without a smile and scowling, he made others laugh in spite of themselves."

Two pretty fair gags of this time reveal the problem of a losing cause and incidentally point up how much fun it is to have a professional wit around at such a crisis. Good officer material was getting hard to come by, so Domitius was advancing to a post of command and a young man who was admittedly not much of a soldier. By way of apology he remarked that the boy was gentle in disposition and prudent. Cicero commented: "Had you thought of making him your baby sitter?" And then, after a terrific defeat, in the course of fight talk to boost the morale of the soldiers, one Nonnius stood up and told the men that they ought to have good hopes, for there were still seven eagles left in the camp. And Cicero piped up: "Your advice would be good if we were at war with crows."

Well, Caesar finally conquered, and Freedom of Speech became only a memory. But Cicero sparkled on. And one day when a representative from faraway Laodicea came to Rome and got talking to Cicero, and Cicero asked him what he was doing there, the man said: "I've come to present a petition to Caesar, asking freedom for my country." To which Cicero answered: "If you have any luck would you mind putting in a word for *us*?"

To go way back. The year 63 B.C.

is ever memorable in Roman annals as the year of the great conspiracy of Catiline and the year of the great orations of Cicero against him, now on the All-time Hit Parade of World Oratory. The conspiracy was crushed. Catiline was stung or frightened into leaving Rome for North Italy. His representatives in Rome were trapped, they were taken before the Senate, they confessed, and they were put to death, quickly—without even the formality of a court trial, to which they were entitled by Roman law. Cicero was hailed as Savior of the Republic.

Now it must have been about this time that, if we believe Plutarch, Cicero, the *novus homo* from the backwoods of Arpinum, began getting attracted to the most fascinating young lady of the day, Clodia "of the radiant eyes" (*Cic., Har. resp.* 38). Clodia was a member of the Claudian family, which went back twelve patrician generations, all of consular rank, to Appius Claudius Sabinus, consul in the year 495 B.C. Clodia was about thirty. Cicero was forty-three. Rumor had it that she was trying to entice Cicero into divorcing his wife Terentia and marrying her. And her brother Clodius and Cicero were on the friendliest of terms. What might have happened to Rome if there had been a merger of Cicero at the peak of his popularity and the powerful house of the Claudians, we'll never know. For late in the year 62 B.C., in the 448th year of the Roman Republic, there occurred a scandal which rocked the State and which was to have an influence on men and history which is beyond all estimating.

To the despair of sober, temperate Romans, there had been introduced from abroad a secret, probably orgiastic, religious observance that might be participated in only by women. This ceremony had won grudging approval from the State and was therefore protected by its laws. No man might witness what went on during that ritual, and such is human nature, not only in women but also in some men, that there were many who wondered. But the tabu was inviolable: no male might enter the house where this ritual was taking place.

In this particular year the ceremony to the *Bona Dea* was to be held in the house of Julius Caesar, the Pontifex Maximus, and currently a promising young statesman. Caesar had been a senator, was now a judge. He was a man of considerable personal popularity, under somewhat of

a cloud, however, as having been connected with the recent subversive activities. The most powerful man in Rome at this time was Cicero. But Cicero, quite by accident, was also to become involved in the Great Scandal.

Well, the ritual of the *Bona Dea* was to be held in the home of Julius Caesar. That night the scandal broke. By next day it was the talk of Rome. Soon it was buzzed and whispered about from Spain to Asia, wherever Rome's colonists lived, or her legions marched, or her merchant marine roamed. For it was Clodius, the brother of the fawn-eyed Clodia, who had been impelled by masculine curiosity and who had found a way to get into Caesar's house, to spy on the sacred mysteries. He had entered dressed as a woman. And with the connivance (they say) of Caesar's wife, with whom (they say) he had been on intimate terms.

So much for what *they* say. But what did Clodius say? Clodius said it couldn't have been he. For he had not been in Rome on the aforesaid day. He had been at Interamna, ninety miles away. That would be his defense when the trial came up.

And so Cicero was handed one of the thorniest problems of his political career. For he had been with Clodius on that day, had entertained him in his house (or so Plutarch says), and had talked to him on national affairs, and about the weather, and about—well, what do you talk about to the brother of an enchantress with slender ankles and eyes like Juno's? Should Cicero testify that he had seen Clodius? There must have been long hours of anxious debate.

Prudence said to him that he should not alienate anyone so powerful as Clodius, nor anyone so charming as Clodia. Should Cicero listen to Prudence, and to Political Expedience? On the other side of the debate was the thin small voice of Decency and Integrity—wave-lengths which (they say) a politician cannot always hear. But this voice was, upon this occasion, buttressed by the considerably more audible wave lengths of Cicero's wife, Terentia. Terentia had reasons of her own for wanting him to testify.

The day of the trial arrived. It produced several sensations. First, Cicero, with his whole future as the stakes, decided to give testimony. We can well believe Plutarch this time (*Cic.* 29.2): "It was thought that Cicero did not give testimony for Truth's sake but to defend himself against the charges of his wife,

Terentia. For Terentia thought that Clodia was desirous of marrying Cicero." Since Clodius' defense hinged on his alibi, Cicero's statement that he had seen and spoken to him on that day effectively closed the case. The second sensation was provided by the jurors. Even though Clodius was clearly guilty, they brought in a verdict of "Not Guilty." Thirty-one to twenty-five. The third sensation was again Cicero's. In an unprecedented address he stood up before the jurors and told them that their verdict was a disgrace to the Republic and accused them of having been bribed and Clodius of having bribed them.

So ended whatever liaison there might have been between the Wit and the Lady. For the ties between Clodia and her brother were extremely close. And Cicero now faced the power of their vengeance. And yet, perhaps matters might have ended here but for Cicero's irrepressible wit. He now took to kidding Clodius in the meetings of the Senate and to engaging in his characteristic sword play at the latter's expense. For example, as Cicero himself relates in a letter to Atticus (1.16): "Clodius said: 'How long are we going to put up with Cicero acting like a king?' I replied: 'I wonder you would mention King. King, in his will, made no mention of you.' 'Well, you bought a house,' said Clodius. 'You'd think that was the same as buying a jury,' said I. 'The jury didn't credit you under oath,' said Clodius. To which I replied: 'On the contrary, twenty-five credited me. And the other thirty-one, they refused credit; they insisted on cash.'"

The Senate began to look forward to the sallies of the Dean of Roman Wits, and Clodius seemed not to mind too much. But about a year later, in the middle of 60 B.C., Cicero perpetrated one of the rawest and crudest of his jokes. He realized almost immediately that this one was beneath the dignity of a Roman Senator, but he had not been able to resist that temptation. A joke at any price.

Clodia, the sister of Clodius, the middle one of three sisters, was, as we all know, one of the most charming women of Rome. Two years before this, in 62, the young Catullus had come to Rome and met her and fallen hopelessly in love with her. This is the year of Catullus' poem "Ille mi par esse deo," in which he compares Clodia to a goddess—or, at any rate, any man who was privi-

leged to be near her to a god. (In subsequent years Clodia was to be the inspiration of some of the world's finest love poetry.) It was at this very same time that Cicero and Clodia were on such good terms and that, if we can believe the rumor reported by Plutarch or the suspicions of Terentia, there may have been some serious intentions between them. And we cannot ignore the possibility that it was Catullus' appearance on the scene, and his attention to Clodia, that aroused Cicero's jealousy and that finally helped bring him to the fateful decision to testify against Clodius at the *Bona Dea* trial in the next year. At this sensational trial, again according to Plutarch, testimony was brought forth that Clodius had had relations with his youngest sister; and, adds Plutarch, there was a general belief of intimacy with his two other sisters, which would include Clodia.

In any case, in the following year, in 60 B.C., Cicero perpetrated that very crude joke, one which, even in this paper on wit, will have to be left in the relative sobriety of the Latin. Here is Cicero's own account of it, as written to his friend Atticus (2.1): "Nowadays I bandy jests and banter with him [Clodius] quite familiarly. For instance, when we were escorting a candidate, Clodius asked me whether I used to give the visiting Sicilians free seats at the gladiatorial shows. I said, 'No.' 'Well,' said he, 'now I am their new patron, I intend to begin the practice. Though my sister, who, as the consul's wife, has such a lot of room, will hardly give me one foot.' 'Noli,' inquam, 'de uno pede sororis queri; licet etiam alterum tollas.' You will say that it was not the remark for an ex-President to make. I confess it was not. But I hate the woman, so unworthy of a consul. . . ." By the next year (59 B.C.) Cicero's letters are marked by a crescendo of fear and anguish over "the plans of Clodius, and the battle cries of Clodia" (2.12).

The appeals to his friend Atticus to hurry back to Rome and to find out what these two are up to get more and more frantic until Cicero finally cries out (*Att.* 2.23): "Our dear Juno's brother is venting most alarming threats, and though he denies them to the Pasha [Caesar], he openly parades them to others. So, if your affection for me is as real as I know it is, wake up, if you are sleeping; start moving, if you are standing still; and fly, if you are only running."

In April, 58 B.C., the blow fell.

Clodius pushed through the Assembly a bill which made an outlaw of any man who had put to death a Roman citizen without due process of law—that was Cicero. Cicero fled desperately into exile, hiding and escaping from city to city. "Tired of living and scared of dying," he debated suicide, all the while he feared for his life. For Cicero was no wit in exile. Exile was not funny at all. Nor were other things that happened to him generally funny. Other people, and the defects and woes of other people—he could be extremely witty about these. He could be witty beyond the bounds of taste (occasionally, as with Clodia, though rarely). He could be witty beyond the bounds of modern tolerance (at least), as in his jibe at the aged Senator. He could be witty in times of grief and utter misfortune, as in Pompey's camp. But not at himself. He could not act as Milo did years later, when he was sent into exile. It will be remembered that Milo finally killed Clodius, and that Cicero offered to defend him in court. Cicero prepared a beautiful defense, but at the last minute he was scared out of delivering it. But Cicero thought his speech was too good to be torn up, so he published it anyway. And Milo read it in exile, in faraway Massilia, and he said: "O Cicero, if you had only delivered these words, I would not now be eating the delicious oysters of Massilia."

But not Cicero. At least twice in the course of his letters from exile he says as much: "This is no place for jests, considering my cares" (*Att.* 4.5) and "I should like to write a longer letter, but I have no news, and care keeps me from jesting. . . ." (*Att.* 6.5.).

One last flashback. Clodia had wound up breaking the heart of Catullus, and had followed this with a period of dalliance with Marcus Caelius Rufus, a bright new star in the political heavens (if that's the right word). Now the romance with Rufus, too, was on the rocks. Just what had happened is hard to determine, as is almost everything about Clodia. For our chief source in this case is Cicero, and Cicero is anything but objective. And our other chief source on Clodia is Catullus, who is no improvement at all. But something like this seems to have taken place. Caelius Rufus, after enjoying Clodia's generosity, both physical and pecuniary, for some time, had tried to get himself free from her. Now there are various ways of achieving this sort of thing, none very satisfactory.

Caelius chose poison. Specifically, he appears to have gotten hold of the poison and handed it to a close friend, Publius Licinius, who was to deliver it secretly to some of the slaves of Clodia, heavily bribed, of course. The plot back-fired. The slaves reported to Clodia, and were told to set a trap for Licinius. The transaction was scheduled to take place in a secluded corner of one of the Baths. Friends of Clodia were posted to hide out back of the columns. As Licinius was handing over the poison they were to spring on him and capture him, evidence and all. Licinius arrived. They sprang. But he got away.

Clodia waited a long time for her revenge, and she planned it carefully. She got herself another devoted admirer, Atratinus, a budding young lawyer. Then one day an Egyptian envoy was assassinated in Rome. Nobody knows who did it, but suddenly the brilliant young Marcus Caelius Rufus found himself trying to answer a double charge: murder of the envoy and the attempted murder by poison of Clodia. Against him was all the power of Clodius, briber of juries, and of Clodia, siren extraordinary. Things looked pretty dark for Marcus Caelius Rufus.

In the meantime, with the traditional fickleness of democracies, Cicero had been recalled from exile and had returned to Rome in a ticker-tape welcome. Now the question was: Would the battered and bruised ex-champion risk one more bout with the Clodii? The answer was, finally, yes. And all Rome was looking forward to another sensational court trial, to rank almost with that of the *Bona Dea* in excitement and scandalous overtones.

The trial was held in the open Forum, before a huge throng, on a spring day in 56 B.C. Down below, in an area probably roped off for the purpose, were Atratinus, the prosecution attorney, Cicero, the lawyer for the defense, and an all-male jury of approximately fifty jurors. Just above, probably on the steps of a temple, in an area reserved for and thronged with patricians, sat the lovely Clodia. We do not have Atratinus' speech to the jury. But we are very fortunate to have still extant the speech which Cicero delivered that day in defense of Marcus Caelius Rufus. It is entitled *Pro Caelio*, and is worth reading.

I should like to quote a few excerpts. Cicero begins by repeating the two charges being brought by Atratinus against Rufus. They were

not being brought by Clodia, by the way. "Of these two charges," said Cicero, "I see the source, I see the author, I see the certain originator and mainspring. Gold was wanted. He received it from Clodia; he received it without any witnesses; he had it as long as he wanted it. I see here a great proof of some very extraordinary intimacy. Again, he wanted to kill her; he sought for poison; he tampered with everyone with whom he could; he prepared it; he arranged a place; he brought it. Again I see that a violent quarrel had sprung up between them, and engendered a furious hatred. Our whole business in this part of the case, O judges, is with Clodia, a woman not only of high rank, but also notorious, of whom I will say nothing except for the sake of repelling some accusation." Then Cicero repeats his promise to treat Clodia with restraint, and he adds: "I would do so still more vigorously, had I not a quarrel with the woman's husband—brother, I meant to say. I am always making this mistake."

Cicero waited for the laughter to subside, and went on. "I will proceed with moderation," he repeated. ". . . For I have never thought it my duty to engage in quarrels with women. Especially with one whom all men have always considered everybody's friend rather than anyone's enemy." More laughter. "I am not saying anything against that woman. But if there were a woman, totally unlike her, who made herself common to everybody; who had always someone or other openly avowed as her lover; to whose gardens, to whose house, to whose baths the lusts of everyone had free access . . . am I to think anyone an adulterer who might happen to salute her with too much freedom?"

Here and there in the speech are interspersed certain revealing references, such as to the allure of "outward beauty . . . fragrance, or touch, or flavor," intriguing momentary flashes to describe Clodia's appearance, or indications that Marcus Tullius was not completely insensitive. But for the most part the tone is mockery, and the method irony: "If any woman, not being married, has opened her house to the passions of everybody . . . ; if, in short, she behaves in such a manner, not only by her gait but by her style of dress and by the people who are seen attending her, not only by the eager glances of her eyes and the freedom of her conversation but also by embracing men, by kissing them, at water parties

and sailing parties and banquets, so as to seem not only a harlot but a very wanton and lascivious harlot... I say that if there be any woman of the sort that I have described, a woman unlike you, . . . does it appear an act of extraordinary baseness, of extraordinary wickedness, for a young man to have some connection with her?"

And so it went on. Cicero never did answer any of the charges against Rufus. And he never did make one single accusation against Clodia that you could pin him down to. But it was a great speech. The audience probably howled. The jury was impressed. Rufus was acquitted.

Clodia practically disappears from history at this point. And we have no further certain references to her in the years which follow.

Thus ends the story of the Lady and the Wit, of whom some may comment that the Lady was no lady, and the Wit—at times—only half a wit.



TWO EPIGRAMS OF THEOCRITUS

(A.P. 6.336 and 177)
"Homometrically" Translated
By HERBERT H. YEAMES
Boston, Mass.

INSCRIPTION FOR A PICTURE OF APOLLO AND THE MUSES

Dew-drenched roses are these, for you, Heliconian Muses,
Laid as an offering—those, sweet-smelling clusters of thyme.
Here these dark-leaved laurels for thee, O Pythian Paean,
Since that the Delphian rock bore them in honor of thee.
Here is a white, horned goat, whose blood shall redden the altar,
Nibbling the lowest shoots sprung from the terebinth-boughs.

INSCRIPTION FOR A PICTURE OF DAPHNIS OFFERING GIFTS TO PAN

Daphnis, the fair-skinned Daphnis, who played on the beautiful Pan's pipe
Pastoral songs in his youth, offers these tributes to Pan:
These pierced reeds of his pipe, this club, this javelin sharpened,
Fawn-skin, and knapsack wherein apples he carried of yore.

BOOK NOTES

The Catullan Revolution. By Kenneth Quinn. New York: Cambridge University Press, 1960. Pp. [x] plus 119. \$4.25.

It is a pleasure to welcome this modest addition to the literature on Catullus by the Senior Lecturer in Classics at the University of Melbourne.

The author opens his preface with a succinct statement of his purpose: "This book deals mainly with literary criticism. Its object is to assess in general terms the shape of a new movement in poetry that began in Rome around Catullus, and the impact of that movement on the subsequent course of Roman poetry." Thoroughly conversant with both the best in previous Catullan scholarship and the best in contemporary literary criticism, he subjects the former to a careful scrutiny in the light of the latter. Disentangling the various strands in Catullus' literary background—the Hellenistic tradition, the Roman epic-tragic tradition, and the Roman comic-satiric tradition—he shows how these three strands merged in the poetic achievement of Catullus and his contemporaries, Cicero's *poetae novi*; how they were transformed into a new kind of poetry by the genius of the Veronese; and how the "Catullan revolution" affected the poetry of the Augustan age. Furthermore, by a thorough and unprejudiced analysis of the corpus of Catullan verse he establishes his thesis of its essential unity, thus dispelling the prevalent view of the poet as suffering from "some psychic dichotomy that enabled him to write good poetry when he was not trying to, and which made him write bad poetry when he was" (p. 43).

An amazing number of problems is examined and illuminated within the brief compass of this book: the effect upon poets and poetry of the contemporary political and social scene; the question of whether Catullus, Calvus, Cinna, *et al.* really formed a "school" of poetry; the characteristics of the language and the meters employed by these writers; the audience for whom they composed; and, most important, the relationship between Catullus' poems and the inner and outer events of his life. Throughout, Mr. Quinn's tone is quiet but firm; dogmatism is absent, for each position taken is clearly presented and reasonably and amicably defended, with full recognition of the contributions made by other scholars and critics. The writing, too, is admirable: lean yet elegant, concise without obscurity. Abundant quotations illustrate and concretize the argument; especially welcome is

the full collection of the fragments of Lutatius Catulus, Valerius Aedituus, Porcius Licinus, Laevius, Calvus, Cinna, Cornificius, Furius Bibaculus, and Tigidius. The only objection that might be raised is that precious space is given—surely unnecessarily—to a translation of all the Catullan quotations; this reader would have preferred to see the space devoted to a more complete study of meter, the one aspect of the Catullan revolution to which this notable essay does not do real justice.

—K. G.

Farewell, Catullus. By Pierson Dixon. New York: London House and Maxwell, no date. Pp. vi plus 282. \$2.75.

The author of this novel is a distinguished diplomat: at the time of publication he was Britain's permanent representative to the United Nations, and has since become his government's Ambassador to France. He thus continues the unique British tradition of combining statesmanship and classical scholarship exemplified by such men as William E. Gladstone, John Buchan, and Gilbert Murray. It is sad to report that his literary skill is not what this tradition would lead one to expect.

The plot follows closely the accepted reconstruction of the poet's life: childhood in Verona, visit to Rome, disastrous liaison with Clodia, trip to Bithynia, return to Verona via *phaselus*, return to Rome, tragic early death. The expected members of the cast all make their appearance: Caesar, Cicero, Pompey, Crassus; Clodius, Memmius, Mamurra; Aurelius, Caelius, Cinna. Two innovations stem from the author, a character and an incident. A central figure is added in the person of Poppaea, a Gallic slave who is sent to Rome with Catullus "as sewing-maid"; she falls in love with him, attempts (in vain, of course) to save him from Clodia and himself, pursues him to Asia to care for his health, is mistreated by him, and finally runs off with Mamurra. The incident is a genial invention to account for the Attis poem—a visit Catullus pays to Pessinus, the center of the worship of the Great Mother Goddess.

There are here all the ingredients of a good novel. They are spoiled by the writing: wooden characters, stilted dialogue, implausible motivations, trite descriptions and comment, intrusive background. As W. G. Hardy's sparkling *The City of Libertines* fell short through over-writing and sensationalism, *Farewell, Catullus*

falls short through sheer ineptness. The great Catullus novel is still to write.

Originally published in London in 1953, the present handsome edition bears the imprint of the Publishing Division of the British Book Centre in New York City.

—K. G.

The Latin Love Elegy. By Georg Luck. New York: Barnes & Noble, 1960. Pp. 182. \$4.50.

Georg Luck is a Swiss classicist educated in his own country, in France, and in the United States; he has taught at Yale, Brown, and Harvard, and is currently on the Faculty of the University of Maine. It is noteworthy that this international scholar has chosen to write in English rather than in French or German. Fortunately, he was well equipped to do so: aside from a few false prepositions, only the unidiomatic use of the present perfect tense betrays the non-native.

The book is well named. A brief "Introduction" defines and outlines the subject. Chapter 2, "The Origin of the Elegy as a Literary Form," after describing the elegiac couplet—Schiller's famous descriptive distich was translated into English not by Tennyson (p. 20) but by Samuel Taylor Coleridge—reviews its Greek antecedents, while Chapter 3 recounts "The Early History of Elegiac Poetry in Rome," with emphasis, of course, on Catullus. There are two chapters on Tibullus, one on "Minor Talents" (the authors of the remainder of the *Corpus Tibullianum*), two on Propertius, and two on Ovid. A brief but good bibliography and three indices (names, passages, words and ideas) conclude the volume. Beautifully printed in Great Britain, it was originally published in London by Methuen in 1959; we are grateful to Barnes & Noble for making it available in this country.

As the author points out (p. 9), there has been no book-length study of the Roman elegists since W. Y. Sellar's *Roman Poets of the Augustan Age* (1891). The present volume offers a fresh approach, based on sound scholarship, thoughtful reading, and sympathetic insight. Though not "an exhaustive treatment" (p. 9), it does present a comprehensive survey, and is an excellent introduction. Of necessity grounded on previous work by other critics, it also contains fresh theses and insights, e.g., the refutation of the influence on elegy frequently claimed for Roman comedy (pp. 34-38) and the illuminating pair-

ing of Tibullus with Terence and Propertius with Plautus (p. 118; cf. p. 74). There are also several valuable analyses of individual poems. In only one of these do I feel that the author went astray: the discussion of *Amores* 3.14 (pp. 165-171) surely exaggerates Ovid's "sense of human suffering" and his "almost suicidal despair." Modern efforts (cf. Hermann F. Frankel's *Ovid: A Poet between Two Worlds*) to rehabilitate Ovid go too far in their search for penetration and depth in a poet who was, as the author himself says, "a virtuoso" whose "virtuosity is the result of a fine, careless exuberance" (p. 172).

—K. G.

The Rise and Fall of Athens: Nine Greek Lives by Plutarch. Translated with an Introduction by Ian Scott-Kilvert. ("The Penguin Classics," L102.) Baltimore: Penguin Books, 1960. Pp. 320. \$1.25.

This selection from Plutarch's *Parallel Lives* is intended to be a counterpart to the six Roman biographies recently translated by Rex Warner and published by Penguin Books as *Fall of the Roman Republic*. (See THE CLASSICAL OUTLOOK XXXVII, November, 1959, p. 20.) It presents Athenian history through the *Lives* of Theseus, Solon, Themistocles, Aristides, Cimón, Pericles, Nicias, Alcibiades, and Lysander.

One may question the advisability of putting asunder what Plutarch hath joined together, a practice being followed with increasing frequency: such divorces have also been arranged by Mentor Books, Holt, Rinehart and Winston, and Dell Books, according to the *Classical World's* current list of "Inexpensive Books for Teaching the Classics" (54, December, 1960, p. 92). Yet something is better than nothing—after all, there are some fifty extant *Lives*, and paperbacks are meant to be inexpensive—and when the something is as good as the translation by Mr. Scott-Kilvert, it is rather a cause for rejoicing than for sniping.

In addition to meaningful selection (always granting the purpose) and excellence of translation, this volume is distinguished by a valuable introduction (pp. 7-12) on Plutarch's writings in general and the *Lives* in particular and by useful footnotes containing dates, documentation for Plutarch's citations from ancient literature, and other appropriate explanatory matter. The three maps, on the other hand, though clear, are not adequate, and there is unfortu-

nately no index. And something has gone wrong with the last sentence of chapter 20 (p. 304) of the *Life* of Lysander.

As an introduction to Greek and Roman history as seen by the Sage of Chaeronea these two Penguins are highly recommended.

—K. G.

The Ancient Greeks. By Morton Smith. ("The Development of Western Civilization.") Ithaca, N. Y.: Cornell University Press, 1960. Pp. xiv plus 144. Paperback, \$1.50.

This new survey of ancient Greece, written by a Columbia University history professor, is part of a series of "Narrative Essays in the History of Our Tradition from Its Origins in Ancient Israel and Greece to the Present." The series is intended to provide a basic text for an introductory college course in history; the present volume represents one week's work in the first semester. To meet the aims of the project, namely, "to constitute a systematic introduction to the collective memory of that tradition which we are being asked to defend," the essays of which it is composed "must be brief, well written, and based on unquestioned scholarship, and must assume almost no previous historical knowledge on the part of the reader" (p. v). Professor Smith meets these demands ably.

As the "Chronological Survey" (pp. 131-133) indicates, the period covered extends from the Minoan period to the defeat of Antiochus III by the Romans in 189 B.C. Within this framework, there is a "coherent analysis of the development of civilization and its basic values" (p. v), which both sets forth the basic facts and interprets them with admirable clarity. Admirable, too, are the skill with which each of the many aspects of the subject is given its due and the readability of a text which can enliven its scholarly character with such touches as "onions were already an important element in the Greek atmosphere" (p. 14) and "ancient medical science was such that old men were rare enough to be respected" (p. 62). There are two good outline maps, sensible "Suggestions for Further Reading" (pp. 135-137), and an adequate index (pp. 139-144). The only serious misprint—I take it to be such—occurs on page 96, in reference to Diogenes: "he lived like an animal, was nicknamed 'god'—*kyon*—and gave his name to the Cynic school which derived from his teachings."

—K. G.

